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For Nature with Love *Fuck For Forest* – An “Unromantic” Perspective

Is humanities [sic!] cynical behaviour more powerful than love and idealism?

Fuck For Forest

Biophilic ethics have their own principle of good and evil. Good is *all* that serves life; evil is all that serves death.

Erich Fromm

“The world is full of new developments,” says Alain Badiou in his recent *In Praise of Love*, “and love,” he adds, “must also be something that innovates.”¹ New forms of expressing affection emerge one by one, their emergence being encouraged and facilitated by technological progress. No surprise that the *love of nature*, being one of primary forms of affection, reaches for innovative ways to manifest its dedication and achieve its goals.

Over the past several decades, affectionate approaches to nature have changed from private and contemplative to public and engaged. The change is mainly due to the rapidly progressing devastation of the natural environment. What used to be a conservation activity now is environmental activism. As Susan Clyton and Gene Meyers write in *Conservation Psychology: Understanding and Promoting Human Care for Nature*, in the case of environmental issues, “[c]are relates to action.”² The love of nature, as we know and practise it today, translates into an active protection of the natural environment and stands for a mission with the purpose to save what is left in nature after its long exploitation

¹ Alain Badiou, Nicholas Truong, *In Praise of Love*, trans. Peter Bush (London: Profile, 2012), p. 11.

² Susan Clyton, Gene Meyers, *Conservation Psychology: Understanding and Promoting Human Care for Nature* (Chichester, UK: Wiley-Blackwell, 2009), p. 5.

by unfaithful lovers. The challenges it faces reveal paradoxes that often question its truthfulness and power. Like every affection, the love of nature is full of complexities, and what complicates it most is its unstable lofty idealism, unclear intensions, and the forms of worship it assumes.

For nature with love

Biophilia, known as the love of natural life, was first defined by Erich Fromm, who used the name to distinguish between “love of life in contrast to love of death”³ (*necrophilia*). As described by Fromm, biophilia is a psychological and ethical orientation conditioned by a number of traits that determine and define a person’s entire self, his behaviour, and personality.⁴ According to Fromm, biophilia is driven and represented by a “tendency of all living organisms to live.”⁵ It is also expressed by efforts to preserve life and fight against forms of life destruction; to achieve this *natural elements* support one another with mutual help and cooperation.

The tendency to preserve life and to fight against death is the most elementary form of the biophilous orientation, and is common to all living substance. Inasmuch as it is a tendency to *preserve* life, and to *fight* death, it represents only *one* aspect of the drive toward life. The other aspect is a more positive one: living-substance has the tendency to integrate and to unite; it tends to fuse with different and opposite entities, and to grow in a structural way.⁶

The organizational character of biophilia was described by Edward O. Willson who pointed to the natural dependency of organisms on their way to sustain life, and who emphasized the *man-nature relationship* as focal to the modern understanding of the biophilic structure. In its (post)-modern sense, biophilia is a social-psychological orientation that originates from human fascination with the natural and which, confronted with destruction suffered by nature, has led to the invention and development of conservatory strategies and conservatory ethics, observable in the increase in environmental activism.

³ Erich Fromm, *The Heart of Man: Its Genius for Good and Evil*, ed. Ruth Nanda Ashen (New York: Harper & Row, 1964), p. 41.

⁴ Fromm, *The Heart of Man*, p. 41

⁵ Fromm, *The Heart of Man*, p. 41.

⁶ Fromm, *The Heart of Man*, p. 41.

Modern biology has produced a genuinely new way of looking at the world that is incidentally congenial to the inner direction of biophilia. In other words, instinct is in this rare aligned with reason [...]. Environmentalism is now passing from the first to the second phase [i.e. from the sense of coexistence to ecological awareness], and there is [...] hope that it will proceed directly on to the third, [with] the goal [...] to join emotion in order to create a deeper and more enduring conservation ethic.⁷

The new dimension of biophilia is a reaction to the environmental damage man has inflicted on nature. Guilt and helplessness in dealing with natural phenomena remind people that despite advanced technological solutions for controlling natural processes, harm cannot be prevented/reversed. Nature conditions the existence of man, and his well-being is inseparable from the natural cycles of life. As Carolyn P. Egri puts it in her essay "Nature in Spiritual Traditions: Social and Cultural Implications for Environmental Change,"

We depend on nature for the air we breathe, the water we drink, the food we eat, the materials and resources to clothe and shelter our bodies. From the natural environment, we obtain the resources to be transformed to meet our material needs. In turn, the natural environment serves as the repository for our waste products. The aesthetic beauty of nature in all its forms is a source of spiritual and cultural inspiration as well as emotional sustenance. The powerful forces of nature are also the harbingers of destruction and death. A less benevolent nature brings the droughts, floods, fires, hurricanes, and earthquakes against which humanity is virtually powerless. There are aspects of nature, living and non-living, with which contact is dangerous for humans. Nature reminds us in innumerable ways of our mortality, that individual lives are but preciously brief journeys in time.⁸

This fear of nature, mixed with care and respect, restores the *romantic spirit* of admiration for the natural and, taken into the (post)modern, assumes forms of active help, translated into social initiatives and large-

⁷ Edward O. Wilson, *Biophilia: The Human Bond with Other Species* (Cambridge, MA and London: Harvard University Press, 1984), pp. 2, 119.

⁸ Carolyn P. Egri, "Nature in Spiritual Traditions: Social and Cultural Implications for Environmental Change," in: *Living With Nature: Environmental Politics as Cultural Discourse*, eds. Frank Fisher and Maarten A. Hajer (Oxford: Oxford University Press, 1999), p. 58.

scale enterprises that enable biophilic needs to flourish. As Fromm convincingly argues, “the full unfolding of biophilia is to be found in the productive orientation,”⁹ and a man in love with life – a man in love with nature – puts all his efforts to promote the development of the organic.

The person [...] attracted by the process of life and growth in all spheres. He prefers to construct rather than retain. He is capable of wondering and he prefers to see something new to the security of finding confirmation of the old. [...] He wants to mold and influence by love [...] not by force, by cutting things apart, by the bureaucratic manner of administering people as if they were things. He enjoys life and all its manifestations rather than mere excitement.¹⁰

Fuck For Forest

The tradition of environmental protection, although relatively recent, is rich and dynamic. Ecological organizations, active worldwide since the 1960s, have undertaken a plethora of means to enhance natural awareness and prevent the devastation of the natural world. Characterized with extremeness, eco-activism employs increasingly radical methods, and many movements, like Fuck For Forest – an international conservation group that collects funds to support environmental initiatives (e.g. saving Amazon rainforests) by selling self-made pornography – adopt controversial measures to promote eco-thinking.

Established in Berlin and operating by means of their Internet website, Fuck For Forest (FFF) has been a successful and profitable venture. Bringing no income to its founders and activists, the organization gathers thousands of euros to help carry out ecological initiatives. The offerings of FFF are wide and attractive. Making a donation, people gain access to “interesting” pornographic materials or are allowed to place their own erotic footage and photos on the FFF website. The activists are convincing and inviting:

Do not let your private erotic photos be private anymore, share the love! You will not be alone. Since FFF started in 2004, over 1300 erotic nature lovers and activists has decided to share their bodies and love – for nature, excitement and freedom. And you

⁹ Fromm, *The Heart of Man*, p. 43.

¹⁰ Fromm, *The Heart of Man*, p. 43.

can too, don't be shy! Everyone is welcome to share their love. We do not prefer any special body type or sexual orientation. In fact, FFF does not choose people, people choose us. We want to present a great diversity of erotic adventures. [...] Any gender, body type or sexual orientation is invited to show their erotic dreams and expressions. Join the fast growing crowd of erotic liberators! You are free to express your sexual freedom in any way you want. You will receive free access to the FFF member's area, and help us to protect nature.¹¹

Despite its beneficial effects, the activity of FFF raises doubt and controversy. The group's "products" and operational "procedures" provoke ethical questions and encounter hostile reactions, including refusals of funds due to the highly debatable character of their collection. The group's activity profile is not exclusively eco. As its co-founder, Tommy Hol Ellingsen, explains, by saving nature, the organization wants to promote sexual awareness and the liberation of bodily constraints. With the slogan: "Change reality with love and sexuality,"¹² the organization promotes pornographic acts and sells hard-core sexual content – all in an attempt to gain interest for environmental issues and flout the taboos of the civilized world. To justify their choice of strategy, the activists explain:

Why is it not allowed to be naked? Why this is not tolerated to be naked? Why is sex so stigmatized? Why keep it hidden? Why is it in the porn industry? Why is sexuality not celebrated more?" [...] sexuality is a part of nature and is essentially one of the most important forces that keeps nature going on [...]. Sex gives attention. Why can't we use what we have, use our bodies, use this interest in this sexual subject and get attention to something more important.¹³

The activists from FFF call for the re-sexualization of the human body. They believe that once de-sexualized and dehumanized, the body is incapable of spontaneity to express its natural needs. They see the

¹¹ Fuck For Forest, "Porn Aid," in: *Fuck For Forest Website*, accessed 22 March 2012, www.fuckforforest.com/en/activism.html. Original spelling and grammar structure retained.

¹² Fuck For Forest, "About FFF," in: *Fuck For Forest Website*, www.fuckforforest.com/en/about.html.

¹³ Fuck For Forest, "An Interview 2011," accessed 22 March 2012, www.youtube.com/watch?v=SpR07tWSUpE. Original spelling and grammar structure retained.

body as, using William Manson's words, driven by "deficiency-based, culturally programmed 'desires'" – lost in "the world of urban commerce" and a "brutalizing techno-marketplace."¹⁴ On their website, richly ornamented with visual representations of, as they call them, "sexual and erotic expressions,"¹⁵ we can read:

Our bodies, sexuality and nature are under suppression. FFF wants to reclaim nature & sexuality and show a sex positive culture. We need pleasure, not power! Masturbation does NOT lead to hell! Body and sexual suppression is the cause of many problems in our world. If we would make more love, maybe we would destroy less? Many times the rulers who are making moral issues against naked bodies and sex are the same fuckers making war and destroying our planet. We wish to get closer to nature by celebrating love and liberty. Fuck for forest or be nude for nature. You have it all, and nature needs ou[r] love. So use your sexual powers!¹⁶

The natural pragmatism professed by FFF redefines the idea(l)s of biophilic ethics. It reconstructs forms of social activism and its founding belief is that the end justifies the means. The activists claim: "there are many ways to show love!," meaning that there are many ways to show engagement. "Erotic activism," they assure, "can be about exploring our sexual borders and challenging our times sexual morals. There are many ways to get attention for both ecology and sexual suppression, or any other subject you want to address."¹⁷ Strategies, if successful, should know no limits. But the group's aims are obscure and it is hard to tell what their mission is: ecology or sexploitation.

Naked mission, eco-porn

The forms of campaign "contributions" offered by FFF raise the issue of the politicization of eroticism; they address the problem of the naked body in use: its functionality, applicability and exploitation for social purposes. Nudity has been a part of political rhetoric since Lady

¹⁴ William Manson, *Biophilia: Toward Re-Humanization*, accessed 25 March 2012, theanarchistlibrary.org/library/william-manson-biophilia-toward-re-humanization.pdf.

¹⁵ Fuck For Forest, *Fuck For Forest Website*, www.fuckforforest.com.

¹⁶ Fuck For Forest, "About FFF," in: *Fuck For Forest Website*, www.fuckforforest.com/en/about.html.

¹⁷ Fuck For Forest, "Porn Aid," in: *Fuck For Forest Website*, www.fuckforforest.com/en/activism.html.

Godiva rode naked through the streets of Coventry to protest against her husband's horrendous taxation system. It has been involved in various forms of social activism, founding its efficiency on the ambiguous status of the naked body in the Western world, where nudity is forbidden from the public gaze. As Brett Lunceford asserts in *Naked Politics: Nudity, Political Action, and the Rhetoric of the Body*, the strategic use of nudity "as a mode of social and political action" is effective because a naked body is socially *verboten* and hence more controversial. Still a taboo, the naked body attracts public attention, and various organizations use it as an "arena" for political debate and social struggle.¹⁸

Political nudity manifests itself in many ways. They include: *stripping*, which usually takes two forms: (1) taking-off one's clothes in public (*streaking* being one of its examples) or appearing in public already naked; and (2) *display* – nude photography or video. Organizations notorious for "naked strategies" are: PETA (an international animal rights group), FEMEN (a Ukrainian protest group famous for topless protests against sexual inequality and policy) or SuperBeauty.org.¹⁹ Common are also *clothing-optional* social or sport *events*, such as "Go Topless Day," "World Naked Bike Ride," "Bay to Breakers" or "Solstice Cyclists," which use *naturism* to promote body liberation, continuing the policy initiated in the 1960s by the American hippie movement. But FFF stands out in the field of social activism. The means they propose depart from the previously known styles of naked campaigns. Their hard-core pornography, produced for environmental protection, set a new trend in eco-activism, and makes a novel form of pro-nature advocacy, which, though successful, cha(lle)nges, if not undermines, the status and role of the human body in the fight for eco-awareness.

Being an integral part of environmental activity, sexuality symbolizes the union between humanity and "Mother Nature." It represents the rejection of *civilized lifestyles* and is the worship of nature in ways Sylvie Shaw describes as *eco-erotic*.²⁰ The term stands for activism and a lifestyle where sexuality is celebrated via most natural forms of sexual togetherness. Eco-eroticism promotes unaestheticized and civilization-unstained sexual practices, whose aim is to emphasize the purity and power of the sexual act. Fuck For Forest, although erotically spontaneous, does not represent ideas spirituality intrinsic to the idea of the eco-erotic. As Brett Lucenford observes, the group "seem more about seeing dreadlocked men and women having sex with other dreadlocked men

¹⁸ Brutt Lucenford, *Naked Politics: Nudity, Political Action and the Rhetoric of the Body* (Lanham, Ma: Lexington Books, 2012), p. x.

¹⁹ Lucenford, *Naked Politics*, p. x.

²⁰ Lucenford, *Naked Politics*, p. 3.

and women.”²¹ The group’s mission, labeled as eco-porn, although intended as ideologically complex, focuses on the obscenity of the sexual act rather than its “spiritual” (being-closer-to-nature) functions. It also questions the ethical dimension(s) of environmental activism as well as complicates the understanding of *eco-pornography* itself.

Eco-porn was first used in the 1970s and, like *greenwashing* and *greenwash*,²² it stood for visual manipulations that helped build the environment-friendly perception of industries and companies with an ambiguous environmental status.²³ As explained by *Oxford English Dictionary*, eco-porn relied on “disinformation disseminated by organizations, etc., so as to present an environmentally responsible public image.”²⁴ Recent interpretations of eco-pornography have broadened its meaning and define it as “a type of contemporary *visual discourse* made up of highly idealized, anthropomorphized views of landscapes and nonhuman animals.”²⁵ Eco-pornography is producing images that create a distorted vision of the natural environment. As Bart H. Welling explains,

these images often are composed or manipulated to stress their subjects’ innate similarities to the human body and to human social and powers structures (such as nuclear family, patriarchy, and the nation-state), [and] work to conceal both the material circumstances of their creation by humans and whatever impact humans may have on the landforms and animals they depict. The hidden impact includes the stress experienced by animals (not all by some) that have been chased, shot with tranquilizer darts, domesticated, spray painted, “posed,” or otherwise disturbed to obtain ecopornographic images. Similarly, ecoporn hides the costs to ecosystem of being visited and popularized by those who photograph and film them [...]. Ecoporn also conceals the doubly invisible forms of damage inflicted on the *nonrepresented*, nonphotogenic landscapes that are logged, mined, dammed, polluted, or otherwise exploited to provide the materials and

²¹ Lucenford, *Naked Politics*, p. 3.

²² Both *greenwashing* and *greenwash* are terms that refer to marketing and PR techniques deceptively employed by big companies and corporations to develop the eco-positive image.

²³ Bart H. Welling, “Ecoporn. On the Limits of Visualizing the Nonhuman,” in: *Ecosee: Image, Rhetoric, Nature*, eds. Sidney I. Dobrin, Sean Morey (New York: State University of New York Press, 2009), pp. 53–54.

²⁴ Welling, “Ecoporn,” p. 54.

²⁵ Welling, “Ecoporn,” p. 57. Italics mine.

energy required for producing and distributing images of more visually appealing places. [...] ecoporn supplies viewers with a fantasy of benign but total visual power over those nonhuman creatures and habitats that are both comfortingly humanized and pleasingly “untainted” by humans. Ecoporn is designed for quick, easy, visual consumption.²⁶

Eco-pornography by FFF, although designed for quick, easy visual consumption, establishes a new style of eco-philía, understood in a literal way as the production, depiction and dissemination of overly-erotic/pornographic materials for the promotion of environmental behaviour and provision of environmental aid. Unaware of the cultural “tradition” and signification of eco-pornography, the members of FFF adopt – probably unintentionally – the operational modes of eco-porn and offer a rather deceitful image of eco-amicability. In 2012, Prokorski Studio released a full-length documentary on the group (dir. Michał Marczak), showing them from the perspective of “the mission in the making.” The “behind-the-scenes” look the movie depicts, provides a confusing account of the group’s work and present it as conflicted with fundamental assumptions of environmentalism and humanitarian activity. The documentary features five members of FFF: Leona Johannsson, Tommy Hol Ellingsen, Natty Mandeau, Danny Devero and Kaajal Shetty and follows them to Peru, where the activists travel to support the Amazon people in their struggle to save a piece of land intended for industry. Preparations to the project, the journey and the eventual meeting with the Indians create “a portrayal of ideals becoming de-centred”²⁷; they create a story of lost identities, ill-comprehended intentions and obscure procedures, in which the progressive (as they wish to be seen) activists turn out disturbed and emotionally unstable “entrepreneurs,” whose “green business” is doggy, illegal and deprived of ethics.

Structure-wise, Fuck For Forest resembles a sect. The activists live in a commune and share rules and ideals meticulously designed by the group’s leader (Tommy), who controls the members’ mentally and financially. Membership to the organization is not always a matter of choice. We learn from the documentary that Kaajal was kidnapped to join the group and manipulated into dedicating herself as Tommy’s sexual partner. The concoction of freedom, compulsion and obligation, FFF operates by, problematizes the idea of voluntary service. Those who participate in

²⁶ Welling, “Ecoporn,” p. 57.

²⁷ Michał Marczak, *Fuck For Forest Movie*, accessed 28 March 2012, <http://fuckforforestmovie.com/filmmaker>.

the group's projects are usually drugged or intoxicated. The recordings and shootings take place at parties or at the group's headquarters (a flat they have in Berlin), and the "volunteers" are stupefied enough to become enticed by the unconventional idea of aid. Hard-core scenes and scenarios,²⁸ although attractive and innovative as a method, obscure the group's environmental mission. Unclear intentions behind the lofty aims that make FFF fall into the exploitative (rather than conservational) tradition of environmental help. The tag of eco-porn that the activists use in isolation from its cultural context, links the group with what Welling describes as central to eco-pornography; the hidden impact, the disgust (stress) provoking situations, and the visual power of the performances are all forms of abuse Fuck for Forest carries out in their practices.

Colonizing the natural

The human body, its perception and functioning vary from culture to culture. In the Western world, the body exists as detached from its "natural form" and is an effect of the discursive processing it has been subjected to for centuries. Sexuality and the cultural understanding of the intimate have developed criteria to determine the social status of the body. In the West, human physicality is presented as constrained, rationalized, tamed and aestheticised. The body of the "civilized world" is hidden, covered or appropriated and measured by standards of shame/propriety – socially-controlled and kept off display.

In cultures we call "primitive" or underdeveloped, the body functions as integral with nature – unseparated from it. Although used for "social" purposes, especially in cultures that have retained their tribal organization (for tribe identification expressed in body paints and decoration), the human body is seen as belonging to the natural, and nudity, for example, is perceived as a natural state of being.²⁹ Nudity and sexual acts are often part of tribal, religious or traditional rituals. The uses of the human body they entail are usually non-exploitative and do not alter or disturb its natural form.

The "primitive" perception of the body has increasingly become a source of inspiration for people from the West. Many try to follow the natural rhythm and have turned to a more ecological way of living. The eco-lifestyle, already a trend, uses the body as a source of self-

²⁸ In one of the group's public performances, Tommy licks Kaajal's menstrual blood and his own sperm off his fingers to the disgust of the audience.

²⁹ Marshall Cavendish Corporation, "Nudity," in: *Sex and Society*, vol. 2 (New York: Marshall Cavendish, 2010), p. 575.

identification, self-recognition, self-transformation and self-development. The re-adaptation of the natural approach might be seen as an attempt at *decolonizing the colonized-civilized body*; this (re)turn to nature serves as a way to reverse civilizing processes, eliminate their effects and restore the primeval order. But once colonized, the body, even if adjusted back to the rules of nature, keeps the memory of the conquest; it can never be equal to the *savage body*, which does not know the constraints of civilization and which carries an “unpolluted” idea of the natural.

The civilized body is aware of its nakedness. It has an imprinted sense of taboo and is conscious of the transgression behind its nudity and its exposition. The false naturalness it is “stained” with produces perversion, which comes out in contact with primitive forms of the natural that know no bodily constraints (unless those imposed by nature). The liberated bodies Fuck For Forest bring to the Indians cause cultural tensions as their unnatural nakedness is exhibitionistic rather than nude. As the director of the documentary confesses, “as I began to examine the characters’ organisation [...], I discovered an opportunity to film a paradoxical clash of cultures; here [in the movie], the side commonly regarded as ‘developed’ is exposed as more savage than the culture they are trying to help.”³⁰ On following FFF on their mission in Amazonia, Marczak shows de-civilized nudity which strives to emancipate what has never been oppressed.

Colonization or re-colonization of the natural is a problem intrinsic to environmental protection. In the case of Fuck For Forest, it manifests itself in how an undressed body with the unnaturally developed sense of the natural imposes its idea of nature on the body that has never departed from its original meaning. But it also addresses an issue of identification that results from the (mis)understanding of nature by the developed West that the environmental activists represent. In an essay “Images of Place in Green Politics: The Cultural Mirror of Indigenous People,” Douglas Torgerson observes that greens fight for nature without understanding the meaning of the natural.

Greens want to defend nature, but what is *nature*? There is no green consensus on exactly how to understand and value nature, but there is a common focus on the rich complexities and astonishing interdependencies of the natural world. Nature is emphatically not something that can be – or should be – simplified and mastered through conceptual abstractions. At a minimum, greens hold that human activities need to take account of ecological complexity

³⁰ Michał Marczak, *Fuck For Forest Movie*, <http://fuckforforestmovie.com/filmmaker>.

in order not to destroy humanity's niche in the ecosphere. At the same time, the green perspective throws into question the dichotomy between humanity and nature. Greens portray humans as fully natural beings, thereby promoting a reevaluation of the entire human/nature relationship.³¹

He also observes that the dichotomy between humanity and nature, one that green activists profess, generates a cultural tension that emerges from the meeting between the indigenous (local) and foreign (external). The protection greens offer and employ relies on ecological sensibility that is western and modern and which does not identify with the places and cultures it embraces. Environmental activism – external and foreign, offers a civilized perspective to deal with uncivilized issues, a perspective that, as Torgerson puts it, “neglects the importance of cultural context.”

This neglect may not be immediately obvious, but it becomes clear once we look beyond general notions of nature and recognize that green political action commonly takes the form of defending *place*. The idea of place draws attention to a diversity of cultural meanings, particularly when one considers the distinctive images of place that animate indigenous cultures. From a modern, Eurocentric perspective these images provide a mirror that makes the importance of cultural context unmistakable.³²

The Eurocentric, or rather civilized fascination with nature, although deeply Romantic (as rooted in the Romantic fear and esteem of the natural), looses its romanticism, just like it looses the spirit of romance; the eco-admiration of wonders and mysteries of the natural misses what is crucial in every form of affection: the awareness of difference. Love, being care and protection, is also respect. It is about understanding and not imposing; about courtship, not conquest.

Environmental activism seems to be in a moment of shift; it is a moment of revising and re-specifying its role. Phenomena like *Fuck for Forest* complicate the revision as they expose the complexity of modern natural conservation (the ambiguity of voluntary aid, the issue of cultural superiority). They also disclose the side effects of western developmental progress that, being a source of advancement, generates chaos and operates

³¹ Douglas Torgerson, “Images of Place in Green Politics: The Cultural Mirror of Indigenous People,” in: *Living With Nature: Environmental Politics as Cultural Discourse*, eds. Frank Fisher and Maarten A. Hajer (Oxford: Oxford University Press, 1999), pp. 186–203.

³² Torgerson, “Images of Place in Green Politics,” p. 186.

by mistaken ideas and blurred senses. Active and to a certain extent very efficient, Fuck For Forest seem to misunderstand their mission. As presented in Marczak's movie, the activists loose the core of their activity. Their project in Peru, Marczak follows with his camera, ends up with failure as the Indians refuse to accept the donation. Devastated with the rejection of their money, the group split for several months, and the members dedicate themselves to other tasks and missions, or, like Danny and Kaajal, leave the organization.

The paradox of biophilia is that love is not enough. Affectionate approaches to nature and its protection, although they call for innovative methods, miss elements that need to be found and returned to the relationship between the natural and the civilized. The search might entail changes of perspectives, definitions and cultural perception. For now, the affection towards nature, even if full of love, is rather unromantic. But love evolves, finds new ways, and never stops being creative. "So [...] remove your shame and pimp your karma."³³

³³ Fuck For Forest, "Porn Aid," in: *Fuck For Forest Website*, www.fuckforforest.com/en/activism.html.

Alina Malinowska

Przyrodzie, z miłością

***Fuck For Forest* – oblicze nieromantyczne**

Streszczenie

Celem artykułu jest analiza problemów związanych z działalnością na rzecz ochrony środowiska w świetle metod ochrony przyrody związanych z afektywnym podejściem do zagadnień natury. Artykuł omawia zjawisko *Fuck For Forest*, związane z działalnością międzynarodowej organizacji ekologicznej, pozyskującej środki na wspieranie przedsięwzięć pro-ekologicznych za pomocą pornografii. Działalność grupy ujawnia złożoność przedsięwzięć ekologicznych, obnażając problemy związane z wolontariatem, różnicami kulturowymi, kulturową tożsamością oraz kulturowo uwarunkowanym pojęciem natury. Wskazuje na liczne dylematy związane z biofilia, jakie ujawniają się we współczesnych formach ochrony środowiska.

Alina Malinowska

Für die Natur mit Liebe

***Fuck For Forest* – kein romantisches Gesicht**

Zusammenfassung

Das Essay bezweckt, die mit dem Naturschutz verbundenen Probleme im Lichte der affektiven Einstellung zu Naturschutzmethoden zu erforschen. Die Verfasserin bespricht das Phänomen *Fuck For Forest* und die Tätigkeit der internationalen Gruppe von Umweltaktivisten, die aus Einnahmen ihrer gleichnamigen Webseite mit pornografischen Amateuraufnahmen Umweltschutzprojekte finanziert. Diese Tätigkeit offenbart die ganze Komplexität der Umweltschutzmaßnahmen und legt die mit dem Freiwilligendienst, Kulturunterschieden, Kulturidentität und kulturbedingter Auffassung der Natur verbundenen Probleme offen. Zum Vorschein kommen zahlreiche Dilemmata der Biophilie (Liebe zu Lebendigen), die sich in gegenwärtigen Umweltschutzformen erkennen lassen.